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ABSTRACT

Ten graduate English majors responded to 21 samples of literary discourse chosen to represent Kinneavy's (1971) categories; the selections contained a total of 513 cloze situations. This paper reports the results of an analysis of the clues which the readers reported using when they correctly completed the clozed items. A 14-category classification system was devised and shown to have a substantial degree of reliability (.81). Two classes of clues may be unique to literary discourse: (1) knowledge of author's style and (2) rhyme and meter. The other 12 classes may be common to all forms of discourse. Clues derived from language experience and familiar expressions, clues provided through repetition of words or use of synonyms, and association clues were used more frequently in prose than in poetry; clues provided by a question/answer pattern were found exclusively in prose; and clues provided by rhyme and meter were found exclusively in poetry. Implications for instruction and for future research are considered. (AA)

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A COMPARATIVE STUDY OF THE CONTEXTUAL CLUES FOUND IN PROSE AND POETRY FORMS OF LITERARY DISCOURSE

Research Report

Paper presented at the 22nd Annual Convention of the International Reading Association, Miami, Florida, May 2-6, 1977

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A COMPARATIVE STUDY OF THE CONTEXTUAL
CLUES FOUND IN PROSE AND POETRY
FORMS OF LITERARY DISCOURSE

Statement of the Problem

The purpose of this study was to investigate the fluent reader's use of contextual clues as aids in gaining meaning in prose and poetry forms of literary discourse. A cloze procedure and the introspection technique were used; the readers attempted to substitute the exact word in each situation where a word had been deleted and to verbally identify the clue used in determining each substitution. After the identification of correct responses, the clues were categorized and analyzed for commonality and uniqueness to literary prose and poetry. The intent was to identify clues which proved effective in determining meanings for unknown words in each form of literary discourse and to examine the efficacy of context clue usage in teaching the reading of literary discourse. More specifically, the purposes of the study were:

1. to determine from verbal statements of fluent readers the types of contextual clues found in prose and poetry forms of literary discourse which proved effective in gaining meaning and exactly replacing deleted words in a cloze procedure.
2. to categorize those contextual clues found in literary discourse and to identify any categories common to both literary prose and poetry and any categories unique to each.

Background

Reading has been described by Goodman (1970) as a complex process through which a reader reconstructs meaning encoded by a writer in a graphic language. Speaking metaphorically, Goodman (1967, 1969) characterized the process as a "psycholinguistic guessing game." This guessing game metaphor was well chosen since reading is not a precise process of letter or word identification, but rather a process involving sampling, predicting, and selecting cues subsequently influenced by strategies of semantic and syntactic testing. Actively involved in the process, the reader selects the fewest possible cues and makes the best possible guesses. The reader concentrates the totality of his prior experience on the task by drawing on the concepts which he has attained and the level of language competency which he has achieved.

Although the fluent reader does not read word-by-word, sometimes he must identify individual words and approximate meaning. He has an understanding of how to approximate word meaning based on intuitive knowledge of the redundancies of English. For word and meaning identification, knowledge of the powers of context is essential for the reader. Using context clues or language redundancies, the reader can approximate the meaning of an unknown element.

The concept of context has evoked a variety of definitions which differ mainly in breadth. Guszak (1972) defined context rather narrowly as the words and meanings surrounding a word or phrase. Ogden and Richards (1949) delineated two aspects of context: psychological and literary. Psychological context included the mental set of experiences of which the recurrence of merely a part may cause one to react in a way in which he reacted before. Literary context was explained as the group of words, incidents, and ideas which in a given occasion accompany or surround whatever is said to have context. Kinneavy (1971,

1976) broadened the concept even further by including situational and cultural contexts which are, in fact, metalanguage contexts. Situational contexts go beyond the language to an understanding of the immediate historical context in which a discourse was written, the motivations of the writer and reader, and circumstances of time and place. Cultural contexts include knowing the tradition of a given form (i.e. knowledge of the epic or sonnet as a form provides a context for reading each). In summary, context for a sign situation may be viewed as an interaction of the total context surrounding any sign and the total experimential background which each human brings to bear on the sign.

The emphasis on clues found within contexts and used by the reader for word and meaning identification led directly to the question of what specific clues are available in written discourse and what contextual analysis strategies are useful for the readers of various types of discourse. Although redundancy and cue systems have been discussed and types of information cues available have been listed, empirical studies involving the actual utilization of these cues for gaining meaning of unknown words are few. A major empirical study by Ames (1965) and replicated by Quealy (1969) identified 14 categories of contextual clues found in written discourse which are of use to the reader in gaining meaning for unknown words. Table 1 presents Ames' classification scheme.

Table 1 here

Review of the Literature

A review of the literature identified five classification systems of contextual clues. Four of the systems, however, were developed by authorial analysis of texts and inference. Deighton (1959) and Artley (1943) developed their schemes through their own inspection and analysis of printed materials; no empirical

testing was used to substantiate either reliability or validity. Neither McCullough (1945), studying rather obvious and artificial passages, nor Seibert (1945), studying translations from Spanish, employed empirical tests to establish the reliability of the classification system she suggested.

Also, apparently little specific attention was given to the samples of written discourse used in these studies. Artley failed to mention the sources of his materials. McCullough constructed short passages with obvious situations for using specific context clues. Translations from Spanish were used by Seibert; her report included the total Spanish texts. However, in the English translations, only the isolated sentence in which a word or phrase had been deleted was presented to the subjects and reported. Deighton failed to state specifically from where his 500,000 words of running text were selected; but, he did mention such sources as a medical book and an eighth grade anthology.

Ames' (1965) study of contextual clues was basically well designed. Using 20 complete selections with 556 simulated words and the introspection technique in which graduate students attempted to verbalize the thought processes used in substituting words, Ames developed a 14 category classification system of context clues found in written discourse. Reliability coefficients of intercoder agreement were included for acceptability of substitution words (.95) and for category placement (.80). Quealy (1969) replicated Ames' study using high school students as subjects rather than graduate students and validated the 14 category schema.

Although basically well designed, the studies of Ames (1965) and Quealy (1969) evidenced two weaknesses: the sample of discourse and the use of simulated words. The selection of the twenty articles did not systematically represent the field of discourse according to an analysis using Kinneavy's (1971) A Theory of Discourse. Of the twenty articles, fourteen were reference discourse, four

were persuasive discourse, and two were literary discourse. Because of the imbalance in the three discourse forms which were included and the omission of exploratory and expressive discourse, the sample could not be considered representative of the entire field of discourse. Conversely, the sample could not be considered representative of any single discourse form since the presence of other forms was confounding. The present study attempted to extend current theory of existing contextual clues and their utility by focusing on representative samples of prose and poetry forms of literary discourse.

The second weakness evidenced by the Ames and Quealy studies was the use of simulated words as test words while actual inflectional endings were maintained (e.g. "souhating" for "realizing," "chate" for "glare," "lafracrats" for "patrolmen").

As Goodman (1974) and Smith (1971) discussed, the printed word provides the reader with graphophonic information. The reader obtains visual information from the written configuration and uses his knowledge of the ways words are constructed and sound to gain further knowledge. Ames' subjects were aware that the words were simulated. However, with their intuitive knowledge of the language, they might have been subconsciously misled in their search for meaning by the use of "various syllables and letter combinations" in simulated words.

Cherry (1966) stated that writing absolute nonsense was impossible, "so long as any rules whatever of the language are retained, rules in common to the writer and reader (p. 13)." To completely destroy communication, all rules of alphabet and syntax would have to be broken. In light of this theoretical position, that Ames' simulated words were, in fact, nonsense is questionable.

This study prevented the possibility of misleading structures or information caused by simulated words by adopting the traditional cloze procedure (Taylor, 1953)

of deleting the word and inserting a standard typed blank in its place. Therefore, the reader could not be mislead by unintentional, artificial clues.

Limitations of the Study

The conclusions and generalizations drawn from this study were limited by the following:

1. The subjects of the study were a select group of graduate, English majors; their verbalized procedures for identifying meaning may not be representative.
2. The subjects' verbalizations of their cognitive processes may not have been totally precise.
3. The subjects were specifically instructed to use context clues and to verbalize their procedures; this type of intentional reading created an artificial reading situation.
4. Graphophonic, syntactic, and semantic information are available to the reader simultaneously. A reader may use multiple clues simultaneously. The procedure of identifying single clues used in the cloze procedure created an artificial situation.
5. The selected sample of prose and poetry forms of literary discourse may not have been representative; another sample might have yielded other context clues of utility.

Definition of Terms

Terms used in this study were defined as follows:

context: the discourse, situational, and cultural environment within which the word appears.

context clue: the specific cue, word, phrase, structure, or sentence within a written discourse which makes possible the correct prediction of a deleted word.

cloze procedure: as defined by Rankin and Overholser (1969), a word deletion technique in which the receiver of a message is asked to predict from the remaining context precisely what words were deleted.

word form class: the four basic classes of words found in a language (noun, verb, adjective, adverb). Excluded from these classes for the purpose of this study were proper nouns, auxiliary verbs, and dates.

The following terms were used as defined by Holman (1972):

narrative prose: an account in prose of an actual or fictional event or sequence of events; any prose that is narrated.

narrative poetry: a nondramatic poem which presents a story, whether simple or complex, long or short.

dramatic prose: an account in prose of a story told in action by dialogue between characters in a story.

dramatic poetry: poetry which employs a dramatic form or elements of dramatic technique as a means of achieving poetic ends.

lyric poetry: a brief, subjective poem strongly marked by imagination, melody (rhythm), and emotion which creates a single, unified impression.

Procedures Used in the Study

Research Method

The research method of this study was a combined use of the introspection-verbalization technique and the cloze procedure. The introspection technique was defined by Gray (1958) as the method of attempting to analyze and to verbalize one's thought processes. The technique appears to provide excellent insight into the intricate cognitive process of reading. Gray (1958) described the introspective method as one of the potentially most useful approaches to understanding the reading process. Strang (1967) reviewed four University of Chicago doctoral dissertations -- Swain (1953), Piekarz (1954), Jenkinson (1957), and Letton (1958) -- which employed introspection and verbalization: she described this method of studying the reading process as contributing "significant insights." She also related Harvard University Center of Cognitive Studies' position:

> that the most basic and practical research in reading should concentrate on how students approach, perceive, and respond to a selection; (and) how they use previously learned principles; (1967. p. 37)

In this study readers were asked to identify and verbalize the particular contextual clue which they used to replace each deleted word.

Research by Bormuth (1967, 1968), Rankin (1959), and Rankin and Culhane (1969) has validated the cloze procedure as a measure of reading comprehension. The rationale for using cloze scores for estimating reading comprehension was stated by Bormuth (1967) and was based in testing theory:

> given that there is no bias in the drawing of the sample and that each item is independent of other items, then the percentage of items that a person answers correctly on the test can be interpreted as an unbiased estimate of the proportion of items that this person would answer were he to be given a test containing the entire population of items. (1967, pp. 292-293)

Choice of Subjects

Since the focus of this study was the strategies employed by the mature, fluent reader in determining the meanings of unknown words, two basic requirements were considered in selecting subjects: level of reading proficiency and degree of verbal fluency. Graduate English majors were assumed to possess an adequate level of reading proficiency and the verbal skills required by the introspection technique.

Because of the redundancy of the English language, two subjects reading the same passage might successfully replace a deleted word by using two different clues. The emphasis of this study was to identify as many different contextual clues as possible. The use of a smaller number of subjects allowed a larger number of selections and a greater number of cloze situations to be sampled.

Specifically, the subjects were ten graduate English majors at the University of Houston. Nine subjects had received an undergraduate degree in English; one subject's undergraduate degree was in education with a major in English (36 semester hours in English). The reading subtest of the Wide Range

Achievement Test (WRAT) was administered to subjects to assess the reading level of each. The group mean grade equivalent score was 18.6 (eighteenth grade, sixth month). Each subject had a minimum undergraduate grade point average (GPA) of 3.0 on a 4.0 grading system and a minimum Graduate Record Examination (GRE) score of 1000. Comparative scores and qualifications of the subjects are presented in Table 2.

Table 2 here

Selection of Experimental Materials

Materials representing prose and poetry forms of literary discourse were selected according to the scheme developed by Kinneavy (1971). Literary prose was stratified into narrative prose and dramatic prose. Poetry was stratified into narrative, dramatic, and lyric poetry. Table 3 presents the sample of prose and poetry forms of literary discourse used in this study.

Table 3 here

The literary sample included three short stories, two one act dramas, two narrative poems, two ballads, a dramatic monologue, two dramatic dialogues, an ode, a sonnet, and seven other short lyrics. Because of the decision to maintain the integrity of each selection (full text), the novel was not included. The total sample consisted of 21 complete examples of literary discourse chronologically representing a time period from Elizabethan to modern. The sample is also of pedagogical significance since many of the selections were found in high school textbooks.

In an effort to establish readability levels of most of the sample, the Flesch formula (1949) was used. The results of this application are found in

Table 4. However, the very nature of literary discourse suggests that the appropriateness of using readability formulae is questionable.

Table 4 about here

Preparation of Experimental Materials

Materials were prepared according to the traditional cloze procedure of deleting every nth word and inserting a standard blank in its place. Because of the desire to maintain the integrity of each selection and the prohibitive number of cloze situations which would be generated if the usual every 5th word were deleted, every 25th or every 50th word was deleted, depending on the length of the selection. Narrative prose, dramatic prose and narrative poetry had every 50th word deleted; dramatic and lyric poetry had every 25th word deleted. Miller and Coleman (1967) and Edwards (1974) found that the deletion ratio did not significantly affect the reliability of cloze scores in prose and poetry. For the purposes of this study, only nouns, verbs, adjectives, and adverbs were deleted. Greene (1965) found no significant differences in cloze scores using any word deletion compared to noun, verb, adjective, adverb deletion.

Each selection was then prepared for the cloze procedure. Beginning with the first word in the title, either 25 or 50 words were counted depending on the type of the selection. If the identified word was either a noun, verb, adjective, or adverb, the word was circled. If not, the next word was examined, and so on. After circling a word, the counting process began again with the next word. Hyphenated words were counted as one word. Proper nouns, auxilliary verbs, and dates were excluded. After the counting and circling procedures were completed, the selection was typed and a standard ten-space blank was inserted for each circled word. The final copy was identical to the original except for the standard blanks.

This procedure generated a total of 513 cloze situations in the 21 selections of literary discourse. Prose accounted for 263 situations while poetry accounted for 250. The rate of deletion and the number of cloze situations produced in each selection and in each group are found in Table 5. The shorter selections were then grouped so that each subject would respond to approximately the same number of cloze situations.

Table 5 here

Collection of Data

The investigator met with each of the subjects at a time convenient to both. The length of the single, individual sessions ranged from 55 to 85 minutes. The subject was provided a verbal description of the procedure and an explanation of the purposes of the study. A short, sample selection was used to introduce each of the subjects to the cloze procedure and to practice the introspection-verbalization technique. An article found in Ames' (1965) dissertation was used for this purpose. After the subject felt he understood what was required, randomly assigned experimental materials were given to him. None of the subjects had read his materials previously.

Each subject read each selection silently, a page at a time. Upon encountering a cloze situation, the subject stated his insertion and simultaneously wrote the word into the blank. Subjects were informed that they could change their insertions at any time and refer to earlier pages of the selection if they wished. After an insertion was made, the subject was asked to verbalize the specific clue which aided in the insertion. Subjects were requested to provide further information in situations where the investigator was unsure of

an explanation. After completing the first page, the second page was begun. This procedure was followed for each selection. The correct responses for each subject were tape recorded and transcribed for analysis.

Scoring of Responses

Exact word replacement was accepted as the criterion of success. Statistical, semantic, and stylistic connotations were considered in setting this criterion. Rankin (1959) and Bormuth (1968) concluded that test reliability and validity were not improved by scoring synonyms as correct replacements.

Categorizing the Responses

Each transcribed response was analyzed by the investigator who attempted to generalize the specific responses into categories. Although no prearranged categories existed, some overlap with Ames' scheme was expected since his sample included literary discourse. After identifying 11 categories in common with Ames' system, and creating 3 categories, a random sample of 33% of the total correct responses was drawn. After discussing the classification system with the investigator, an independent coder who holds a doctorate in reading education analyzed the responses and attempted to place them into the categories. A test of independent coder reliability (Lewin, 1947; Squire, 1964; Ames, 1965; Quealy, 1969) was used to compare the investigator's judgements with those of the independent coder. The following formula was used to estimate the reliability coefficient:

$$\frac{3.3 \times \text{Sum of Agreement}}{\text{Sum of Checked Items}}$$

Findings: Classification Scheme of Contextual Clues Used in Prose and Poetry Forms of Literary Discourse

The classification system of the contextual clues used effectively in prose and poetry forms of literary discourse was developed after studying the 217 cloze situations where the correct word had been replaced. The classification scheme included the following 14 classes of clues:

I. Clues Derived from Language Experience and Familiar Expressions

II. Clues Derived from Analysis of Syntax

III. Clues Provided by the Tone and Mood of a Selection

IV. Clues Provided by the Knowledge of the Author's Style

V. Clues Provided by Rhyme or Meter

VI. Clues Provided through Repetition of Words or the Use of Synonyms

VII. Clues Provided through an Accumulation of Previous Context

VIII. Association Clues

IX. Preposition (Grammatic-Semantic) Clues

X. Comparision or Contrast Clues

XI. Clues Utilizing Modifying Words, Phrases, or Clauses

XII. Clues Provided through Words in a Series

XIII. Clues Provided by a Question-Answer Pattern

XIV. Clues Derived from a Cause-Effect Sentence or Paragraph Organization

Class I: Clues Derived from Language Experience and Familiar Expressions

Thirty-six of the 217 correctly replaced words involved either the subjects' general understanding of the English language or the recognition of familiar expressions. Subjects used the terms "familiar," "idiomatic," and

"cliché" interchangeablely. Language experience was characterized by such attributes as knowing general patterns of conversation based upon experience or recognizing the implications of intonation variances caused by familiar uses of punctuation. Table 6 presents 5 examples of cloze situations and subjects' responses which were included in Class I.

Table 6 here

Class I represented 16.59% of the 217 correct responses in literary discourse. The prose form of literary discourse accounted for 32 exact word replacements which utilized Class I clues; the poetry form accounted for four usages.

Class II: Clues Derived from Analysis of Syntax

Thirteen of the 217 correctly replaced words involved a subject's analysis of the syntactic structures surrounding the cloze situation. In these cloze situations, the readers verbalized a need for or the requirements of particular structures (i.e. active verb, linking verb, form of "to be"). Table 7 presents 4 examples of cloze situations and subjects' responses which were included in Class II.

Table 7 here

Class II represented 5.99% of the 217 correct responses in literary discourse. Prose accounted for eight of the situations where Class II clues were utilized; poetry accounted for five situations.

Class III: Clues Provided by the Tone and Mood of a Selection

Thirteen of the 217 correctly replaced words involved the subjects' perception of the tone or mood established within a selection by the author. Drawing upon the established mood, the subjects apparently were able to

systematically eliminate certain alternatives and then choose between remaining possibilities (i.e. an essentially negative tone eliminates words with positive connotative attributes and then allows a choice from a narrowed field). Table 8 presents 4 examples of cloze situations and subjects' responses which were included in Class III.

Table 8 here

Class III represented 5.99% of the 217 correct responses in literary discourse. The prose form of literary discourse accounted for six act word replacements which utilized Class III clues; poetry accounted for seven usages.

Class IV: Clues Provided by the Knowledge of the Author's Style

Six of the 217 correctly replaced words involved the subjects' knowledge of the style of the author of the literary selection. In these situations, the clue to the exact word replacement was specific knowledge of certain components of style (motif, word choice, sentence structure) as associated with particular authors. Table 9 presents 3 examples of cloze situations and subjects' responses which were included in Class IV.

Table 9 here

Class IV represented 2.76% of the 217 correct responses in literary discourse. The prose form of literary discourse accounted for four exact word replacements which utilized Class IV clues; the poetry form accounted for two usages.

Class V: Clues Provided by Rhyme and Meter

Fourteen of the 217 correctly replaced words involved the subjects' recognition of rhyme and meter patterns found within the selection. In each situation, requirements of either rhyme or meter were verbalized by the subjects. In one

situation a given word might have been chosen because of a particular suffix; in another situation a word might have been chosen because of a particular syllable count or accent pattern. Table 10 presents 4 examples of cloze situations and subjects' responses which were included in Class V.

Table 10 here

Class V represented 6.45% of the 217 correct responses in literary discourse. The poetry form of literary discourse accounted for all 14 of the replacements which utilized Class V clues.

Class VI: Clues Provided through Repetition of Words or the Use of Synonyms

Forty of the 217 correctly replaced words involved the subjects' recognition of the repetition of the deleted word or the use of synonyms for the word which were found within the selection. Synonyms and repetitions of the deleted word were found preceeding, juxtaposing, and following the actual deletion. Table 11 presents 4 examples of cloze situations and subjects' responses which were included in Class VI.

Table 11 here

Class VI represented 18.43% of the 217 correct responses in literary discourse. The prose form accounted for 31 exact word replacements which utilized Class VI clues; poetry accounted for nine usages.

Class VII: Clues Provided through an Accumulation of Previous Context

Thirteen of the 217 correctly replaced words involved the subjects' choice of a particular word as a summarizing agent; a word was chosen based upon an accumulation of previous context. A general, developing sense of context appeared to serve as the clue, as opposed to a particular word or phrase. Table 12

presents 3 examples of cloze situations and subjects' responses which were included in Class VII.

Table 12 here

Class VII represented 5.99% of the 217 correct responses in literary discourse. The prose form accounted for eight correct word replacements which utilized Class VII clues; poetry accounted for five usages.

Class VIII: Association Clues

Thirty-two of the 217 correctly replaced words involved associations between two concepts or objects which subjects had drawn. The mention of one object or concept within the selection apparently called forth an associated object or concept. Subjects verbalized what they termed as "normal" associations. Table 13 presents 4 examples of cloze situations and subjects' responses which were included in Class VIII.

Table 13 here

Class VIII represented 14.29% of the 217 correct responses in literary discourse. The prose form accounted for 15 exact word replacements which utilized Class VIII clues; poetry accounted for 16 usages.

Class IX: Proposition (Grammatic-Semantic) Clues

Five of the 217 correctly replaced words involved the subjects' recognition of semantic requirements placed upon the grammatic structure of preposition. The subjects recognized the semantic requirements of a preposition such as "on" as opposed to the semantic requirements of the preposition "in." Table 14 presents 3 examples of cloze situations and subjects' responses which were included in Class IX.

Table 14 here

Class IX represented 2.30% of the 217 correct responses in literary discourse. The prose form accounted for three exact word replacements which utilized Class IX clues; poetry accounted for two usages.

Class X: Comparison or Contrast Clues

Seven of the 217 correctly replaced words involved the subjects' recognition of the use of comparisons or contrasts by the author. After recognizing this structure, the subjects determined the exact word by comparing or contrasting words, phrases, or concepts found in the selection. The recognition of comparative or contrastive structures led to its usage by subjects in exact word replacement. Table 15 presents 3 examples of cloze situations and subjects' responses which were included in Class X.

Table 15 here

Class X represented 3.23% of the 217 correct responses in literary discourse. The prose form accounted for three exact word replacements which utilized Class X clues; poetry accounted for four usages.

Class XI: Clues Utilizing Modifying Words, Phrases, or Clauses

Eighteen of the 217 correctly replaced words involved the subjects' utilization of words, phrases, or clauses which modified the deleted word or a phrase which contained the deleted word. These words, phrases, and clauses were both adverbial and adjectival. Table 16 presents 4 examples of cloze situations and subjects' responses which were included in Class XI.

Table 16 here

Class XI represented 8.29% of the 217 correct responses in literary discourse. Prose accounted for 13 of the cloze situations where Class XI clues were utilized; poetry accounted for five situations.

Class XII: Clues Provided through Words in a Series

Eight of the 217 correctly replaced words involved the subjects' recognition of an organizational pattern which presented words, phrases, or ideas in a series. Subjects used the pattern of listing or presenting in a series to determine the word replacement for the deletion which was part of the series. Table 17 presents 3 examples of cloze situations and subjects' responses which were included in Class XII.

Table 17 here

Class XII represented 3.69% of the 217 correct responses in literary discourse. The prose form accounted for three exact word replacements which utilized Class XII clues; poetry accounted for five usages.

Class XIII: Clues Provided by a Question-Answer Pattern

Three of the 217 correctly replaced words involved the subjects' recognition of a question-answer pattern. The clue for the deleted word's replacement was found within this pattern. If the deleted word occurred in the question, the clue was in the answer. If the deleted word occurred in the answer, the clue was in the question. Table 18 presents 3 examples of cloze situations and subjects' responses which were included in Class XIII.

Table 18 here

Class XIII represented 1.38% of the 217 correct responses in literary discourse. The prose form of literary discourse accounted for all three of the exact word replacements which utilized Class XIII clues.

Class XIV: Clues Derived from a Cause-Effect Sentence or Paragraph Organization

Three of the 217 correctly replaced words involved the subjects' recognition of a cause-effect relationship which was established in either a sentence or paragraph. In these situations, the subjects applied their knowledge of cause-effect relationships to determine the replacement for the deleted word. Table 19 presents 3 examples of cloze situations and subjects' responses which were included in Class XIV.

Table 19 here

Class XIV represented 1.38% of the 217 correct responses in literary discourse. The prose form accounted for two exact word replacements which utilized Class XIV clues; poetry accounted for one usage.

Miscellaneous Clues

The verbalizations associated with 7 of the 217 correct replacements did not fall under any of the 14 identified classes of contextual clues. In this study, responses were categorized according to the specific clues identified by the subjects. Inferences beyond the subjects' statements were not made. These seven verbalizations were not categorized because they lacked specificity which was generally a function of the investigator's failure to probe until the clue was explicitily stated. Table 20 presents 3 examples of these cloze situations and the subjects' responses.

Table 20 here

These seven situations represented 3.24% of the 217 correct word replacements.

In summary, Table 21 presents the representative percentages of the 217 correct word replacements for each class of contextual clues, as well as the number of correctly replaced words in prose and poetry in each class.

Table 21 here

Reliability of the Classification Scheme of Contextual Clues Found in Prose and Poetry Forms of Literary Discourse

Of the 513 situations generated by the deletion pattern of the cloze procedure, 217 were correctly replaced by the subjects. A representative sample of 33% (72) was systematically drawn from the correct replacements by selecting every third correct response beginning with the first.

After a discussion with the investigator of the 14 classes of contextual clues found in literary discourse, the independent judge was provided with the 21 mutilated selections, the 72 correct word replacements, and their corresponding 72 verbalizations. The judge then placed the responses into the 14 classes and the miscellaneous category. A test of independent coder reliability was used to compare the investigator's judgements to those of the independent judge. A reliability coefficient of .81 was established.

Conclusions

1. The context clues used effectively by fluent readers of prose and poetry forms of literary discourse can be classified into 14 classes with a substantial degree of reliability (.81).
2. As expected, some overlap with Ames' (1965) 14 category schema existed; eleven classes of clues used effectively in literary discourse were also identified by Ames. These classes may be common to all discourse forms.
3. Two classes of clues are possibly unique to literary discourse: Clues Provided by the Knowledge of the Author's Style and Clues Provided by Rhyme and Meter.
4. One class of clue, Clues Derived from Analysis of Syntax, which was not cited by Ames, was identified as useful in literary discourse; however, no reason exists to suggest why the class should be unique to any particular discourse form.
5. Nine of the 14 classes of clues are common to both forms of literary discourse. Three of these (Clues Derived from Language Experience and Familiar Expressions, Clues Provided through Repetition of Words or the Use of Synonyms, and Association Clues), however, evidence a much higher degree of usage in prose than in poetry.
6. One class of contextual clue, Clues Provided by a Question-Answer Pattern was found exclusively in the prose form of literary discourse.
7. One class of clue, Clues Provided by Rhyme and Meter was found exclusively in the poetry form of literary discourse.

Implications

1. Eleven of the classes of context clues used effectively in literary discourse were also determined as effective in Ames' sample which was largely reference discourse. Literary and reference discourse account for the majority of the reading materials encountered in the schools. Instructional materials might be prepared which systematically develop skill in the effective use of context clues for gaining meaning of unknown words. Particular emphasis would be given those categories which appear to be generic to all discourse forms. Materials with specific words deleted might be written which intentionally emphasize a particular class of contextual clue. Materials could be prepared for each class, so that all the identified classes would be systematically represented. Methodologically, these materials would be presented by discussion through which students would be lead inductively to determine the general type of clue. Materials would also be combined and reviewed with the intent of identifying alternate clues to the correct replacement in a given deletion, as well as alternate, acceptable replacements. The objectives of these activities would be to develop an awareness of the existence of multiple types of contextual clues and to develop the ability to use the clues to determine meaning for unknown words. Instruction should focus on the process of using clues.
2. Used with literary and reference discourse, the cloze technique might also function as an instructional procedure for developing the ability to use contextual clues. Content area teachers could easily employ this technique. Cloze passages would be developed and presented to the students who would attempt to replace the exact word or to use a synonym.

Another approach might be to have the student identify as many words as possible that could substitute in the blank. Class discussions of the replacements and the procedures used for determining the replacements would be the integral part of the cloze instruction. Again, focus would be on the process of utilizing clues rather than on learning the names of the categories.

3. Since graduate English majors with knowledge of and attentiveness to tone, mood, and style, as well as rhyme and meter, were able to use these clues to determine meanings for unknown words, instruction to enhance the students' knowledge of these areas appears appropriate within a language arts program, elementary or secondary. Oral interpretation of literary discourse might be effectively used as an instructional activity to increase the students' awareness of these literary aspects and their use as contextual clues.

Recommendations for Further Research

1. The use of context clues found in literary discourse should be further studied using different types of subjects. Are there subjects who might be termed "prose-readers" or "poetry-readers?" Might some subjects evidence a greater ability for exactly replacing deleted words in poetry than in prose forms of literary discourse?
2. The reader's ability to use clozure effectively should be investigated to determine if one develops strategies within a selection based upon a sense of developing context. Does a reader have more success in effecting clozure toward the end of a selection as opposed to the beginning or the middle? Might preceding context provide cognitive organizational structures for context which follows?

3. Other forms of discourse should be investigated separately (i.e. persuasion, scientific, informative, exploratory) to identify classes of clues used effectively in gaining meaning of unknown words.

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TABLE 1

AMES' CLASSIFICATION SCHEME OF CONTEXTUAL CLUES

I. Clues Derived from Language Experience or Familiar Expressions
II. Clues Utilizing Modifying Phrases or Clauses
III. Clues Utilizing Definition or Description
IV. Clues Provided Through Words Connected or in Series
V. Comparison or Contrast Clues
VI. Synonym Clues
VII. Clues Provided by the Tone, Setting, and Mood of a Selection
VIII. Referral Clues
IX. Association Clues
X. Clues Derived From the Main Idea and Supporting Details Pattern of Paragraph Organization
XI. Clues Provided Through the Question-and-Answer Pattern of Paragraph Organization
XII. Preposition Clues
XIII. Clues Utilizing Non-Restrictive Clauses or Appositive Phrases
XIV. Clues Derived From Cause and Effect Pattern of Paragraph and Sentence Organization

TABLE 2

COMPARATIVE SCORES AND QUALIFICATIONS
OF SUBJECTS

Subject	WRAT		GRE	GPA	English Major
	Raw Score	Grade Equivalent			
1	87	18.6	1200	3.0	+
2	87	18.6	1000*	3.15	+
3	86	18.3	1000*	3.8	+
4	87	18.6	1200	3.8	+
5	88	19.0	1000*	3.0*	+
6	87	18.6	1000*	3.0*	+
7	89	19.3	1340	3.0	+
8	86	18.3	1000*	3.0	+
9	88	19.0	1380	3.2	+
10	86	18.3	1160	3.3	+
	$\bar{x}$ = 87.1	$\bar{x}$ = 18.6			

* exact score unavailable, but minimum requirement met

TABLE 3

STRATIFICATION OF THE SAMPLES OF PROSE AND POETRY FORMS OF LITERARY DISCOURSE

PROSE			
	Narrative:	James Joyce	"The Sisters"
		Ernest Hemingway	"The Sea Change"
		William Faulkner	"Crevasse"
	Dramatic:	Richard Wesley	"the Past is the Past"
		E. P. Conkle	"Arbie, the Bug Boy"
POETRY:			
	Narrative:	Mark Twain	"The War Prayer"
		anonymous	"The Farmer and the Shanty Boy"
		anonymous	"The Death of Queen Jane"
		William Wordsworth	"Simon Lee"
	Dramatic:	Allen Tate	"Ecologue of the Liberal and the Poet"
		Robert Frost	"The Death of the Hired Hand"
		Robert Browning	"The Laboratory"
	Lyric:	John Donne	"A Fever"
		John Keats	"Ode to Psyche"
		William Shakespeare	"Sonnet LXIX"
		W. H. Auden	"Sept. 1, 1939"
		Phyllis Mc Ginley	"Eleven o'Clock News Summary"
		Lord Byron	"To Woman"
		Walt Whitman	"There Was A Child Went Forth"
		e. e. cummings	"anyone lived in a pretty how town"
		Stephen Crane	"God Fashioned a Ship of the World"

TABLE 4

MEAN READABILITY LEVELS AND READING EASE SCORES OF PART OF THE LITERARY SAMPLE BASED ON THE FLESCH READABILITY FORMULA

Sample Title	$\bar{x}$ Grade Level*	Reading Ease
"Crevasse"	7	Fairly Easy
"The Sea Change"	5	Very Easy
"The Sisters"	6	Easy
"Arbie, the Bug Boy"	7	Easy
"the Past is the Past"	5	Very Easy
"The Farmer and the Shanty Boy"	7	Fairly Easy
"The Death of Queen Jane"	5	Very Easy
"The Death of the Hired Hand"	5	Very Easy
"Ecologue of the Liberal and the Poet"	6	Easy
"Sonnet LXIX"	6	Easy
"God Fashioned a Ship of the World"	7	Fairly Easy
"To Woman"	7	Fairly Easy
"Ode to Psyche"	8-9	Standard
"Sept. 1,1939"	8-9	Standard

* $\bar{x}$ based on three samples within the selection

TABLE 5

NUMBER OF CLOZE SITUATIONS GENERATED IN SAMPLES OF PROSE AND POETRY FORMS OF LITERARY DISCOURSE

Discourse Form	Author	Deletion Ratio	Number of Cloze Situations
Narrative Prose	Joyce	1:50	60
	Hemingway	1:50	25
	Faulkner	1:50	61
			146*
Dramatic Prose	Wesley	1:50	53
	Conkle	1:50	64
			117*
Narrative Poetry	Twain	1:50	50
	anonymous	1:50	8
	anonymous	1:50	7
	Wordsworth	1:50	11
			76*
Dramatic Poetry	Tate	1:25	13
	Frost	1:25	53
	Browning	1:25	16
			82*
Lyric Poetry	Donne	1:25	6
	Keats	1:25	17
	Shakespeare	1:25	4
	Auden	1:25	15
	Mc Ginley	1:25	11
	Byron	1:25	5
	Whitman	1:25	21
	cummings	1:25	9
	Crane	1:25	4
			92*

* Prose Grand Total = 263

Poetry Grand Total= 250

Discourse Grand Total = 513

TABLE 6

EXAMPLES OF THE USE OF CLASS I CONTEXT CLUES:
CLUES DERIVED FROM LANGUAGE EXPERIENCE AND
FAMILIAR EXPRESSIONS

Contextual Situation	Reader's Response
No one would think he'd _____ such a beautiful corpse.	make: that's because I've heard that before. "You'd make a something."
"The Lord have _____ on his soul!" said my aunt.	mercy: That's a well known phrase. "Lord have mercy."
So, all we do is wander when we young an' when we get old we ain't no good to nobody. We alone. Know what I _____?	mean: He's been talking in abstraction and when he gets to this..a familiar expression. "Know what I mean" is an expression.
"I'm sorry," she said. "If it was a man--" "Don't _____ that. I wouldn't be a man.	say: real obvious. He started "to say" and she interrupts him with it. If you do interrupt a man who's speaking, you'd say "don't say that."
"Really?" She could not believe him, but her _____ was happy.	voice: the question mark after "really." She doesn't expect him to say it; she's surprised .. the question mark.

TABLE 7

EXAMPLES OF THE USE OF CLASS II CONTEXT CLUES:
CLUES DERIVED FROM ANALYSIS OF SYNTAX

Contextual Situation	Reader's Response
So _____ me be thy choir, and make a moan upon the midnight hours;. . .	let: "let me be thy." That's syntax again. You have to have a linking verb there with be.
It don't have to _____ that way. You can stop it right here.	be: You have the linking word: a simple linking verb to follow to.
His mother was the first woman I ever loved. She _____ somethin' else	was: You need a link of some sort between the subject and predicate.
He has heard the prayer of His servant your shepherd and will grant it if such shall _____ your desire after I, His messenger, shall have explained to you its import--. . .	be: an active verb wouldn't fit in there: "shall be".

TABLE 8

EXAMPLES OF THE USE OF CLASS III CONTEXT CLUES:
CLUES PROVIDED BY THE TONE OR MOOD
OF A SELECTION

Contextual Situation	Reader's Response
My aunt went in and the old woman, seeing that I _____ to enter, began to beckon to me again repeatedly with her hand.	hesitated: I thought feared first. But I decided that was too strong. That seems to fit better, I mean hesitated.
An aged stranger entered and _____ with slow and noiseless step up the main aisle, his eyes fixed upon the minister, his long body clothed in robe that reached to his feet.	moved: could be walked, but moved is more poetic... something the stranger did with slow and noiseless step.
I _____ it's a boy. Tell your mother I said hello.	hope: You have to go to the end of the sentence and then the question of hope, expectation, futurity. . .
I felt I had _____ very far away, in some land where the customs were strange-- in Persia I thought. . .	been: I decided between been and gone. Gone seemed like a physical movement and this was a a mental movement, so I used been.

TABLE 9

EXAMPLES OF THE USE OF CLASS IV CONTEXT CLUES:
CLUES PROVIDED THROUGH THE KNOWLEDGE OF THE
AUTHOR'S STYLE

Contextual Situation	Reader's Response
To thy fair flower add the _____ smell of weeds:	rank: fair flower is positive. Rank is a word that Shakespeare uses and especially with the smell of weeds.
"Vice," ____ the brown young man, "Is a very strange thing, James."	said: Hemingway's style. You'd think declared or asserted, but it's Hemingway.
"I'll kill her," he _____.	said: because Hemingway never said mused or threatened; he'd say said. It's Hemingway's dialogue.

TABLE 10

EXAMPLES OF THE USE OF CLASS V CONTEXT CLUES:
CLUES PROVIDED BY RHYME AND METER

Contextual Situation	Reader's Response
Fledge the wild-ridged mountains steep by steep; And there by zephyrs, streams, and birds and bees, The moss-lain Dryads shall be lull'd to _____;	sleep: it rhymes: steep, steep, and lull'd to sleep.
Queen Jane she turned over And fell in a _____, And her side was pierced open And the baby was found.	swound: the second and fourth lines are rhyming. It has to be some kind of a faint and that's the only kind I can think of that rhymes with found.
Briefly to ____ With half-attentive and habitual ear.	hear: rhymes with :ear. There seems to be an aabb pattern in this section.
And still there's something in the world At which his heart rejoices; For when the chiming hounds are out, He _____ loves their voices.	dearly: meter. it's obviously got to be a word that describes love and sounds positive and it's got to have two syllables.. so dearly.

TABLE 11

EXAMPLES OF THE USE OF CLASS VI CONTEXT CLUES: CLUES PROVIDED THROUGH REPETITION OF WORDS OR THE USE OF SYNONYMS

Contextual Situation	Reader's Response
"What I mean is," said _____ Cotter, it's bad for my children.	old: That's what they've been referring to him as along the way. The uncle said Mr. Cotter once, but he's referred to as old Cotter.
"Why don't you _____ it?" "You didn't use to be that way. You never asked me to prove anything.	prove: the next line says "never asked me to prove."
They go on, across the uneven ground, among the chalky knobs thrusting up through the soil. . . . and prod with his stick at one of the chalky _____ and turn presently upward . . .	knobs: It came immediately before, a couple of times.
It had always sounded strangely to my ears, . . . But now it _____ to me like the name of some malificent and sinful thing.	sounded: the phrase in the sentence preceeding this one had "had always sounded strangely." I thought he might repeat the same word.

TABLE 12

EXAMPLES OF THE USE OF CLASS VII CONTEXT CLUES:
CLUES PROVIDED THROUGH AN ACCUMULATION OF
PREVIOUS CONTEXT

Contextual Situations	Reader's Response
Few months of _____ has he in store As he to you will tell, For still, the more he works, Do his weak ankles swell.	life: The indication starting with "the heavy change" is talking about his health and all these things that have left him and that he's getting older cause he can't do things. This is from the context all the way up in the stanzas.
I'm sorry son, but it was the truth. Vessie wanted to have you though. She was determined about that. She cried an' everything, tellin' me if she had to raise you by herself she'd _____ it, but nobody was gonna rip her insides out.	do: The statement has been made, "have you." That's the operative expression. She was determined about that, referring to "have you." She's going to have the baby, and raise it; she's going to do it. It's a summary.
"Yes," she said. "I have to and you _____ it."	know: it's already established that he understands the problem very well; so it's know.

TABLE 13

EXAMPLES OF THE USE OF CLASS VIII CONTEXT CLUES:
ASSOCIATION CLUES

Contextual Situation	Readers' Response
The scream ceases; he _____ the voice of the wounded man coming thin and reiterant out of the plunging bowels of decay: . . .	hears: It's obviously what he's doing. The voice of the wounded man is coming at him. You hear a voice.
The party enters and crosses a _____ which a month ago was sown to wheat. . .	field: It talks about a month ago sown to wheat. It would seem to be a field since wheat grows in a field.
in the churches the pastors _____ devotion to flag and country and involked the the God of Battles bessechíng His aid . . .	preached: That's what a preacher does.
And the schoolmistress that pass'd on her way to the _____. . .	school: The schoolmistress, that's where she'd go.

TABLE 14

EXAMPLES OF THE USE OF CLASS IX CONTEXT CLUES:
PREPOSITION (GRAMMATIC-SEMANTIC) CLUES

Contextual Situation	Reader's Response
I walked slowly along the sunny side of the street, reading all the theatrical advertizements in the _____ as I went.	shopwindows: It had to be something in which the notices could be posted, since it said"in"as opposed to"on."
. . . while one of them tries to hold the neck of a water bottle to the wounded man's mouth, clattering it against his _____ and spilling the water down the front of his tunic.	teeth: it's his mouth that he's p ouring the water"into" and clattering"against"his teeth.
Upon the listening spirit of God the Father fell also the unspoken part of the prayer. He commandeth me to put it into _____.	words: Up until now, this part of the prayer has been unspoken and anything done to it would change it; put it"into" words makes it spoken.

TABLE 15

EXAMPLES OF THE USE OF CLASS X CONTEXTUAL CLUES:
COMPARISON OR CONTRAST CLUES

Contextual Situation	Readers' Response
He never did a thing so very bad. He don't know why he isn't quite as _____ As anybody.	good: They're saying that there's nothing really bad about him and he doesn't really understand. The previous line says "bad" and implies that this will be good.
He looked at her hands, but he did not _____ her hand with his.	touch: the "but" he looked, but. It's the opposite of what would normally follow.
Death of _____ men who fancied they might grow old But could not wait (Being given, of course, no choice).	young: I really took it from old. That's the context at the end of the sentence. Some sort of descriptive thing of men; but the old makes it sound like an opposite.

TABLE 16

EXAMPLES OF THE USE OF CLASS XI CONTEXT CLUES:
CLUES UTILIZING MODIFYING WORDS,
PHRASES, OR CLAUSES

Contextual Situation	Reader's Response
He snaps off the light and crawls _____ along the crest of the slide, where it joins the ceiling of the cavern, sniffing.	slowly: Because of the sniffing. If he's sniffing as he goes, then he's probably going slowly.
The ridge slopes westward into a plateau slightly rolling. . . . westward and northward about the shining empty _____ smoke rises lazily . . .	plain: because of plateau and shining empty. One doesn't think of a field as being shiny or empty. The field hasn't been described that way. Shiny and empty gave me the first clue. That's why I looked back.
Will you _____ him after me?	name: the main clue comes from "after me." Up until then he could have said almost anything.
Of course, like I was telling Bloomy over at the Fair, there's always a _____ about rifle-bugs, and whether spiders are bugs at all.	question: Something like a debate or argument must fit in. The latter part of the sentence says "whether spiders are bugs at all," so. . makes me think there is some sort of disagreement.

TABLE 17

EXAMPLES OF THE USE OF CLASS XII CONTEXT CLUES:
CLUES DERIVED THROUGH WORDS IN A SERIES

Contextual Situation	Reader's Response
and down they forgot as up they grew autumn winter _____ summer	spring: because it's a sequence of the seasons.
His voice is muffled, then it becomes laughter on a rising note, _____ screaming again, is choked again.	becomes: We've got a series here, of parallel verbs: "it becomes, is choked again," so it should be becomes.
in labor for ____ days or four,	three: well, three comes before four.

TABLE 18

EXAMPLES OF THE USE OF CLASS XIII CONTEXT CLUES:
CLUES PROVIDED BY A QUESTION-ANSWER PATTERN

Contextual Situation	Reader's Response
When's this hickey bug-boy comin',anyway? . . . He's _____ here any minute and you can just hold your horses anyway.	due: The father had asked when he was coming. The mother's replying to the father's question.
What will Arby think of you when he does come? He seems to ____ me real well no matter how I scatter things or what I do, Mama.	like: It's a response to the question: "what will he think of you?"
An' your mama, how she doin'? She's _____ okay.	doin': The previous sentence: "How she doin'.. he's simply responding. It's an answer to the question.

TABLE 19

EXAMPLES OF THE USE OF CLASS XIV CONTEXT CLUES:
CLUES DERIVED FROM A CAUSE-EFFECT SENTENCE
OR PARAGRAPH ORGANIZATION

Contextual Situation	Reader's Response
Forget about it! The past is the past. Know what I mean? yea, I coulda gone to college but by the time I got out of the war I had changed my mind about everything. Just didn't _____ no more.	care: The clue comes from the previous dialogue. The guy says forget about it; in other words he is not going to continue with this issue of injustice. The past is thepast; he's forgetting and ignoring what happened. It's almost a therefore statement involved. This, this, this, therefore I don't care.
I approached the table and tasted my sherry, and then ____quietly to my chair in the corner.	returned: He'd been sitting in the chair before and then he got up. He had to do some movement to return to the chair.
Clean not mean! Been not seen! Not tired --expired! We must _____ decide about place.	now: well, we have made some decisions but we haven't decided about place; "now" that we've done all this, it is time.

TABLE 20

EXAMPLES OF MISCELLANEOUS CLUES: UNCLASSIFIED

Contextual Situation	Reader's Response
_____ where their whidgets are and come on! Th' soup's gettin' stone cold.	Forget: He's ready to eat apparently and wants to go ahead.
Liberal: I didn't say that; I said there was no place. Poet: If ____ in a place, where are the People weeping? Liberal: They creep weeping in the face, not place.	not: the rest of the line: where are the People weeping? "I said there was no place" and the there and where are people weeping makes not the obvious choice.
You got to understand, Eddie. I just wasn't ready for any of them three children. Their mothers an' I, well, we was about tryin' to put somethin' in our ____ that our parents wasn't able to put there.	lives: He's explaining his relationship to his children He and his women weren't ready for them because... This sentence is linked to the previous sentence with an understood because.

TABLE 21

PERCENTAGE OF THE 217 CORRECT WORD REPLACEMENTS FOR EACH CLASS OF CONTEXTUAL CLUES IN LITERARY DISCOURSE AND THE NUMBER OF PROSE AND POETRY CORRECT WORD REPLACEMENTS WITHIN EACH CLASS

CLASS	% of 217	PROSE	POETRY
I	16.59	32	4
II	5.99	8	5
III	5.99	6	7
IV	2.76	4	2
V	6.45	0	14
VI	18.43	31	9
VII	5.99	8	5
VIII	14.29	15	16
IX	2.30	3	2
X	3.23	3	4
XI	8.29	13	5
XII	3.69	3	5
XIII	1.38	3	0
XIV	1.38	2	1
MISC	3.24		